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## THE DECORATOR AND FURNISHER.

china tray for each guest, containing a cup and saucer and a small pitcher with spout, so that each one poured their own chocolate; salad, which I took great pains in ornamenting, with capers, beets, celery tops, champagne, but no silver case for the bottle; I was obliged to mortify my flesh into having a napkin wrapped around. Cold tongue I had served by slipping a silver skewer through each slice. When passed, you took the skewer by the handle, and with a fork slide off as many slices as you might want. Next course, a large dinner plate; on that a small fancy oblong saucer, with small piece of cottage cheese, a little dish as large around as a butter plate and about 1 inch deep, containing salted almonds; a little dainty pitcher with cream, and three pieces of toast, very thin, about  $\frac{1}{2}$ -inch thick and 4 inches long. I made some large paper roses, putting a charlotte russe in the centre, and sprinkled blanched almonds over it. My teas wound up with ice cream and finger bowls. I had some colored glass. They were awfully cheap looking, and I mounted them with great fluted edges; but if the finger bowls were mean, they came on the table in a new light. I had a fairy a candle put in the bottom of each, and lit about one-half hour before being put on the table. They looked very pretty, throwing colored lights around the table-cloth. I think some of my guests wondered to themselves if they were to warm their fingers instead of laving them, but when they were to be used the servant came around with a caraffe and filled each, which ended their illuminating powers, and put them to their intended use.

Now is the time for me to air my ideas about servants to wait on table. A handsome dining-room, I think, is just ruined with a biddy flourishing around in an ill-fitting, badly made dress of her own selection. Men are worse, as often in their dress suits they make a better appearance than the guests. I would have a blue jean skirt made with a deep hem, full around the waist. Waist of same material, and have it fit; no home made pucker; do-the-best-you-can kind of an affair; a white mull handkerchief, fastened around the shoulders, Quaker fashion, white cuffs, to go outside the sleeves, white cap, and small apron to hang smooth. Then, when out of the house, if they wish to appear in a dowdy imitation of a Paris dress, a bonnet at \$4.50 that ought to cost \$35.00, why let them; but not have the interior surroundings spoiled by such badly dressed domestics.

### A COMING ART SENSATION.

VASIL VERESTCHAGIN, the distinguished Russian painter, who arrived in this city a few days ago, is destined to make a great sensation in art circles. A robust figure and broad shoulders, surmounted by a head framed in bushy black beard and hair, a benevolent-looking and sunburned face briefly describe the personal appearance of a unique figure in modern European art. He speaks several languages, is original in many of his ideas, is apt in his mode of expressing them, and is frank, affable, and unaffected. As an artist he rebels against "school" methods and traditions, belongs to no "school" himself, but while disdaining to copy, is too great an artist not to prize whatever is worthy in the works of others.

M. Verestchagin was born in the town of Novgored, and almost his entire life has been devoted to art. For five years he studied with the best teachers in St. Petersburg, and afterward for three years with Gérôme in Paris. "I don't think much of the training I had there," he said. "My master sent me to the Louvre to copy the old masters. I would not do it. Why should I? I read books, but I do not learn them by heart." Since 1868 he has been exhibiting his pictures in the principal cities of Europe. He has never showed his pictures at a Salon, but has invariably preferred to be as independent in this matter as he is in the practice of the art itself. As soon as the American Art Association can make arrangements his paintings, about a hundred, will be placed on exhibition.

"I take my subjects wherever I find that which pleases me," he said. "Some artists paint landscapes or beautiful women or animals. I must paint them all. I never paint to order; therefore I put myself into everything I paint. Another point I insist on is that every scene should be painted, as far as possible, under the same circumstances as those under which the event occurred. For instance, it was dark during the crucifixion. I would paint that scene when the earth was dark. A snowstorm I would paint during a snowstorm. When I paint scenes from India I choose a bright, sunny day."

In order to execute these ideas, M. Verestchagin has a revolving studio, so that as the sun moves there may be a corresponding movement of painter and model in order to obtain a constant light. The intense realism of some of his works is very displeasing to some critics. Having painted a number of battle pieces, M. Verestchagin did three to show how men were killed individually, as well as by wholesale. He painted a scene representing the Roman method, or crucifixion; the Russian method, or hanging by the neck, and the English method adopted in India of

blowing from the guns. The two last stirred up bitter criticism in Russia and England. The Emperor and people of Russia were hardly less displeased than when he painted "Alexander II. Watching the Battle of Plevna," seated in a chair at the top of a hill, his head and body leaning forward and his hands resting with crooked elbows upon his wide-spread knees. In England people told him that blowing from the guns was not the characteristic mode of capital punishment. "A hundred years hence they will be appreciated; the pictures will live" is the reflection with which he consoles himself.

M. Verestchagin is a traveler. His Winter studio is in Paris, but he is there little of the time. Africa, Thibet, and India are the remote lands he has visited. While in India he was dogged as a Russian spy till he found a friend and protector in an English general. His sketches of mountain passes seemed very suspicious. While in Samarcand his work was interrupted by a mutiny among the natives, and he was compelled to handle a musket and cartridge box instead of a brush and mahl stick.

### SANITARY HEATING.

The proper heating and ventilating of our buildings constitute the most important elements of comfort and domestic economy. More discomfort and unpleasantness is caused in our schools and households by the ignorance of builders and house owners of the first principles of sanitary heating than from any other cause.

Sanitary heating is the art of reproducing in the house a warmed atmosphere of the freshness and vitality of outdoor air. To do this the cold air furnished to the furnace or radiator must be taken from the outside and passed through the furnace or radiator in abundant quantities without overheating, and rendering it absolutely free from gas, dust and all other impurities. Provision must also be made for removing the air from the room after it has been vitiated by breathing and other causes. When these principles are applied successfully, perfect sanitary heating is obtained.

The Steam and Warm Air Combination Heater, manufactured by the J. F. Pease Furnace Company of Syracuse, N. Y., and Toronto, Canada, is admirably constructed in regard to all that is required for the purposes of perfect heating and ventilation. It has points of merit which are peculiar to itself alone, and which are possessed by no other apparatus.

Mr. J. F. Pease, the inventor of all the apparatus manufactured by this Company (the patents for which they own solely for the United States and Canada), some years ago conceived the advantages to be gained by combining steam and warm air in such a manner as to produce pure warm air without overheating it.

This heater, which is the outcome of this idea, and on which important improvements have been made, is constructed with a plate steel, tubular, upright boiler suspended directly over the fire-pot. This boiler is encased by a dome and radiator, which in turn, is surrounded by a casing of galvanized iron (double lined to prevent radiation of heat in the cellar), with an ample space between, forming the warm air chamber.

The radiating surface is unusually large, and there is no danger of overheating nor burning the oxygen, while the steam may be carried to the same rooms as the warm air, and the heat radiated either by direct or indirect radiators, as may be preferred. In this construction the fuel which produces the warm air generates the steam, and two results are obtained from the same fire, and the steam may be conducted to such rooms as are not accessible by warm air pipes. The cold air is taken from the outside into the warm air chamber of the heater and distributed through the warm air pipes and registers to the various rooms to be warmed, producing pure, warm air. The heater may be set double cased, portable, or in brick, as may be desired, although the double cased portable is considered the more satisfactory, and radiates little or no heat in the cellar.

By combining the steam heat with the warm air a pleasant and healthful summer atmosphere is produced throughout the building, and the air in all the living rooms is constantly being changed, which contrasts strongly with the stifling heat in buildings warmed by direct steam radiators alone where there can be no circulation nor change of air, and consequently the heat is suffocating and unhealthful.

A valuable advantage gained over all steam heating is the ease with which the heater is controlled for all temperatures required. In the chilly days of fall and spring the fire may be run as low as desired, producing just enough warm air to take the chill from the house without making steam at all until wanted, which result, of course, cannot be obtained with an all steam heating apparatus, with which it takes as much fire to make steam on a chilly day in October, as on a cold day in January, and great discomfort by overheating is often the result. The boiler which is constructed in one piece (not sectional), is tested to one hundred pounds both steam and hydraulic pressure, while from one-half to five pounds is all that is required for heating, and provision is made for the steam to escape through the safety valve at ten pound pressure. After the boiler is once filled it only requires about a pail of water per week, as the condensation from the radiators and pipes is returned to the boiler by gravity pressure.

The drafts are automatically controlled by the heater. The apparatus is durable, noiseless, powerful and compact, requiring but little space to set it, and will produce at least 25 per cent. more steam and warm air heat from a given amount of coal than heaters of ordinary constructions. The boiler and entire apparatus can be cleaned inside of twenty minutes, and without dumping the fire.

Persons who may be desirous of more fully understanding the sanitary systems of heating embodied in this improved apparatus, will find a full line of them on exhibition at the Company's New York salesroom, at 206 Water street, in charge of Messrs. Earl B. Chace & Co., practical heating engineers, who have set hundreds of these Combination Heaters in New York City and vicinity. They also carry a full line of the Pease Company's improved Economy Warm Air Furnaces in stock, and are thoroughly equipped to give all necessary information regarding these systems of perfect sanitary heating.